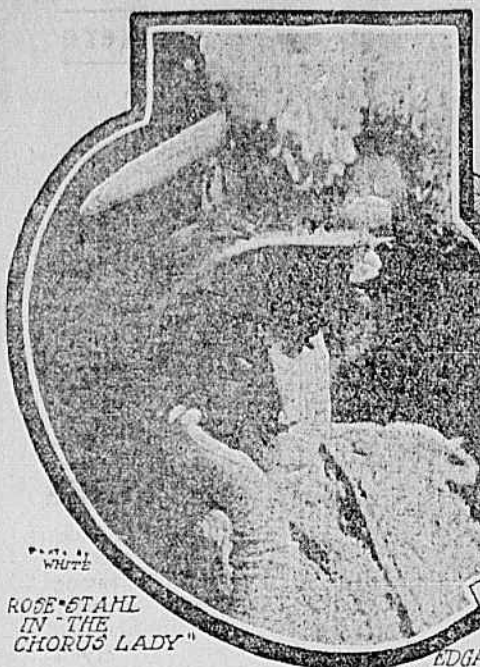


Some Notable Players of the Season on the New York Stage



ROSE STAHL
IN "THE CHORUS LADY"

BY E. BRUCE CHESTERMAN.

IF ONLY those who were "called" would take up the stage as a profession, there would be a great reduction in the ranks of the Theatricals. As a rule, it is those who think they are "called" and rush before the footlights to give vent to their soul's yearning, who really have little or no talent. Miss Clara Bloodgood, one of the most prominent actresses upon the stage, who is playing the Clyde Fitch drama, "The Truth," does not claim to have possessed any peculiar temperament which fitted her for the stage or to have had any talent which would have assisted her in her work in that profession. She says that she came to the stage to earn her living in the true meaning of the word. She knew that people received eighteen and twenty dollars a week for dressing up and walking around creditably on the stage, and as she had been doing that for some time of the stage and without pay, she thought she would turn it to account.

It does not necessarily follow, however, that because one makes a good appearance in everyday life, that he or she is capable of "walking through a part" and presenting that same appearance upon the stage. The mere act of walking across the stage is an art in itself. One might suppose that a society woman, if she had no lines to speak, might at least appear natural in a drawing-room scene on the stage, and move about with the same ease and grace that she would employ were she at some social function. However, there is not one in ten who could do this without being easily marked as a rank amateur. It has been demonstrated time and again in amateur productions. To appear perfectly at ease upon the stage is the first difficult task with which the young aspirant for stage honors is confronted. It is an obstacle which many a professional actor has long in overcoming, and some of them never accomplish it. Suppose, for instance, the stage manager wants a real blacksmith to give color to a scene.

He may take one right from the forge, and when the curtain is up and the scene is on, that "smithy" will be as awkward and as unnatural as he can well be, in doing just what he does every day of his life in his own shop. A society man, with many seasons to his credit, may be cast in a play in which every scene is a drawing-room, and yet the chances are that he would really appear more at home in a cowboy part, and would give a more creditable impersonation of the latter role, than the former. It is not hard to find, for in the character part, in the task of losing his own identity, he would necessarily be less conscious, and would find some use to make of his hands and feet, which would be sadly in his way when representing the society man.

Of course, many men and women are equal to the transition from the drawing-room to the stage, and a case in point was the notable production in this city a number of years ago, when the clever Richmond amateur presented "The Highest Bidder," perhaps the best thing in the shape of a play ever done here by local talent.

Chorus Girls Scarcely.

It is said that chorus girls are very scarce this season. What has caused this deficiency is not stated. As far as the public can judge, no unusual conditions have arisen to affect the chorus girl market. Judging from the ensemble of many of the musical productions that have been touring the one-night stands for many seasons back, chorus girls have been scarce for a long time. It is said that some of the original chorus of "Devil's Auction," now in its twenty-sixth year, are still before the footlights in the same capacity. Twenty-six years a chorus girl—think of that! It would make a good title for a book of reminiscences. Those at the head of some of the larger musical productions insist upon having a blithe chorus. The Anna Held productions have been notable for this. Colonel Henry W. Savage also believes in adding to the attractiveness of his big productions by having attractive-looking women in them. The average musical comedy, however, when it commences to tour the one-night stands, carries with it a chorus that is likely to remain until the end of the season. None of them will be lost, strayed or stolen en route.

"The Movers," a play by Martha

SCENE ACT III THE LION AND THE MOUSE.

Morton, opened at the Hackett Theatre in New York last week. The title is not quite as suggestive as it might be. The story deals with people whose one aim is to "move" in fashionable society. Dorothy Donnelly plays the principal role. Whether this play will please Broadway remains to be seen. The question of selecting a title of a play is often a serious matter, involving sometimes the success or failure of the piece. Many a play has gone to the shelf after a few weeks on the road, simply because there was nothing in the title to attract the notice of the public, or even to suggest the nature of the drama. A good title is worth money to the production. George Ade has written for Ezra Kendall a play which is called "The Land of Dollars."

This title may make the locality somewhat vague, but it is a striking one, nevertheless. Mr. Ade had intended to call the piece "The Second Time on Earth," but found that he was second in his application to copyright a play of that title. There seems little chance between the two, however, and with the names of Ezra Kendall and George Ade both on the lithographs, it is doubtful if he would find the entire territory embraced in the route of the new piece is "The Land of Dollars."

A. H. Woods, who has been ill for about a month, is on the road to recovery. Indeed, he is so far on the road that he is due in New York tomorrow, and perhaps by the following day, if he still has his usual speed, he will have turned out another melodrama to add to his long list. Mr. Woods belongs to the order of thrillers, and is one of its most prominent members.

Melodrama would sustain a serious loss were he stricken down, for at his present rate, if he is allowed the usual years allotted to man, he may add something like a thousand melodramas to the literature of the stage.

There seems to have been an unseemly scramble to gain possession of the stage property of the late Richard Mansfield. It is true, the managers and play-brokers did wait until the actor's body was placed in the tomb before overtures were made to secure the valuable property he had left, but

they didn't wait a minute longer. "Business is business," and if there was ever a calling to which this applied more than another, it is that of the stage. The actor did not leave as large a fortune as was reported at the time of his death.

Staged by West Pointer.

"Classmates" in which Robert Edeson is appearing at the Hudson Theatre, New York, is a play of West Point life, and has had the distinction of being directed by a full-fledged army officer. Captain Bowley, who is a graduate of West Point and aide-de-camp to General Fred Grant, was present at the rehearsals and conducted them. His sister, Flora Juliet Bowley, is the leading woman of the company, which accounts for Captain Bowley's interest in the production and his efforts in its behalf. Therefore "Classmates" may be said to have started its season with official endorsement, and can certainly claim to have its scenes enacted in true West Point style. Captain Bowley will vouch for that.

Judging from the favorite poses of Rose Stahl, no one would connect her with the portrayal of "The Chorus Lady." She rather assumed the tragic pose when she sits in front of the camera, and one of her favorite attitudes, when mildly requested "to look pleasant," resembles very much one affected by the divine Sarah.

"The Lion and the Mouse" is one of the most successful plays that have been launched in a number of years. There will be four companies out this season, and the play will be presented in some six hundred towns. Ralph Stuart and Edgar Selwyn are the respective stars in the two companies producing "Strongheart" this season. Miss Evelyn Vaughn is the leading woman in the former company. Both Mr. Stuart and Miss Vaughn are well known here.

Field's Minstrels. "Strikingly beautiful" is the general verdict of all who have seen the magnificent spectacle of the Field's Minstrels. The play that has had made the features of his Greater Minstrel Show this season. Mr. Field has overcome the impossible in stagecraft by presenting his company in a series of the most exquisite stage pictures ever conceived for a similar production. The first part alone is a marvel of exquisite taste and ingenuity. The lighting effects being worthy of Aladdin.

The hot-house, or conservatory, scene in the first part is rich in embellishment and with its wealth of foliage and flowering shrubs, all electrically articulated, it reveals in Mr. Field, its designer, a master craftsman. With the opening of the entertainment, to the last word which ends the series of splendid spectacles in the olio, there is not a single blare note in the entire scheme of light and color. Everything has been prepared by Mr. Field with an eye single to harmony, and his artists and builders of scenery and accessories have certainly translated his imaginative thought into concrete form. Every flower and plant is illumined by a light of its own color, and the myriad colored lights which play on the cascades of water in the electric fountain in the background throw the entire ensemble of light, color and perspective into one harmonious whole. It is a brilliant multi-streel in proximity with the faded, yet wonderful, "Arabian Nights" entertainment. The Al G. Field Greater Minstrel Show will appear at the Academy on Wednesday, matinee and night.

Mabel Montgomery, who is starring

this season in "Zira," has a penchant for digging up the exact and true meanings of words in the dictionary. It has become a fad with her, and one out of which she derives at times a good deal of amusement. Most of the latter is at the expense of other people.

Among one of her most intimate friends is a young lady who recently became a bride, and who had the habit of referring to her young husband as a "model man." Whenever the two met, and in all her letters to Miss Montgomery the young bride was continually remarking, "My husband is such a model man," or "In all the world there is not another man who is such a model husband as mine."

The continued reiteration of the virtue of the young lady's husband became tiresome to Miss Montgomery, and she decided to fall back upon the weapon her father had bequeathed her, and in-

form the young lady how Webster defined "model."

In a recent letter to this young woman she wrote: "For your own good, my dear, do not use the word 'model' any more in reference to your husband. I had occasion to look up the word in the dictionary the other day, and this is what I read: 'MODEL: A small imitation of the real thing.'"

Since then, in frequent letters, the young bride has simply referred to her life mate as "my husband."

Miss Montgomery will be seen at the Academy Friday and Saturday in the new play, "Zira." "Zaza" was Miss Montgomery's last success. She still remains at the last letter in the alphabet.

"The Heart of Virginia."

"The Heart of Virginia," a new musical comedy drama by Hal Reid, is the offering for the week at the Bijou. Joe Morris, the Hebrew impersonator, who for several seasons past has been identified with the musical comedy, "Lovers and Lunatics," in the character of Ike Rosenstern, now appears in the new roles of Jacob Brown, a partner in a small banking business, situated on the crowded East Side of New York City. In the latter character Mr. Morris presents a direct contrast to his work in musical comedy.

The play derives its title from the love affairs of Virginia Stanton, an adopted daughter of Jacob's. The story is a musical comedy, the struggles of Jacob to regain a fortune that he has been swindled out of by his scheming partner, Herman May, who has refused to consent to the marriage of his daughter Florence to May for the reason that she is betrothed to another.

May rules Jacob, and lays all sorts of schemes to prevent him even earning a bare livelihood, in the hope that poverty will force him to marry May's daughter. Jacob's heroic efforts awaken the sympathy of Emanuel Fielesman, a wealthy friend, who furnishes Brown with enough capital to start in business. With the help of a nephew, Sammy, his affairs again prosper, and Jacob is once more on the road to success.

It also develops that Virginia is heiress to a fortune, withheld by May, which she promptly bestows on the faithful Sammy with her heart and hand.

The management, Messrs. Mitlenhal

prichard, have furnished a production complete in every detail, and a company of thirty players present the play.

Olga Nethercole. During Olga Nethercole's engagement at the Astor Theatre, New York, beginning in February, she will present four plays in a double bill, "The Enigma," by Paul Horvitz, followed by "I Pagliacci." Another new one by Mr. Horvitz is "The Awakening," which will be Miss Nethercole's first offering at this house. The other new one is "The Rival," a version made from the French by Lewis N. Parker.

Richard Carle has completed two plays, which he will produce shortly. One is a farce with music, "Mary's Lamb," in which a well-known comedian will play a henpecked husband, beginning in November. The other is a musical comedy, "The Boy and the Girl," which Mr. Carle wrote for the Boston Bank Officers' Association, which will produce it for a week in February, after which it becomes the property of the author. Mr. Carle will use it for his next summer production. The composer is H. H. Heintz.

Charles Frohman has purchased the dramatic rights in "Fluffy Ruffles" the New York Herald's idea of the type of the American girl, and she will now be put on the stage in this country, and also in London and Paris. Clyde Fitch is to write the play, and Hattie Williams is to appear as Fluffy Ruffles. Mr. Frohman says: "I consider

that Fluffy Ruffles is a type which represents with absolute truth and justice and appreciation the American girl's pluck, grace and charm, seasoned with a dash of commonplaceness."

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HENRIETTA CROSMAN
IN "THE CHRISTIAN PILGRIM"

ARTHUR BYRON IN
"THE STRUGGLE EVERLASTING"

ROBERT EDESON.
IN "CLASSMATES"

DOROTHY DONNELLY
IN "THE MOVERS"
PHOTO BY OTTO SARONY CO.

During a high-browed discussion at the Players' Club in New York the other day, a friend asked Raymond Hitchcock to define the difference between a tragedian and a comedian, to which the "Yankee Tourist" star replied: "Well, I hate to talk about myself, but I have come to believe that a comedian is simply an actor with blond hair, while a tragedian is a brunette who thinks he is an actor."

"How about the brunette comedians and the blond tragedians?"
"They're nature-fakers."—Harper's Weekly.

Settled.

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The heroine is Hester Trent, the role which is being played by a young English girl, who, as a Red Cross nurse in the South African War, is trying to win back the respectability lost by a

false marriage with a married man, into which she had been duped. She is faced with exposure by a young woman, Ruth Wilding, who is on her way to join her relatives in England whom she has never seen. A stray shell demolishes the building in which they are surrounded and apparently kills Ruth Wilding. Hester sees the opportunity, and, under the temptation, takes Ruth's clothes, her name and her papers, and with them buries her own past, only to be confronted in England ultimately by the woman, whose place she has usurped, and who has recovered from her injuries. The rest of the play concerns the battle between the two women, and Hester's final victory over herself, which in time brings the happiness she sought and fought for.

As Hester Trent, Miss Montgomery is said to have attained the greatest artistic achievement in her career. She has been surrounded with a carefully selected cast, and the production is handsomely mounted with a wealth of detail.

At Long Branch last week Manager Jules Murry produced on an elaborate scale a play, "The Wheel of Love," with a Paul Gilmore as the star. George V. Hobart is the author of the drama, which is in three acts, showing scenes in Texas on a ranch, a fashionable summer resort in New Jersey and in New York. Mr. Gilmore has the role of Jack Hartley, owner of a ranch in Texas.

Virginia Harned has written to Arthur Wing Pinero, asking him to revise "Trilby" by rewriting the fourth act and adding a fifth act, to show the final misery of the woman. Miss Harned wishes the play to be a vindication of her, and if Mr. Pinero agrees to her request, she will probably produce the play at the end of this season.

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